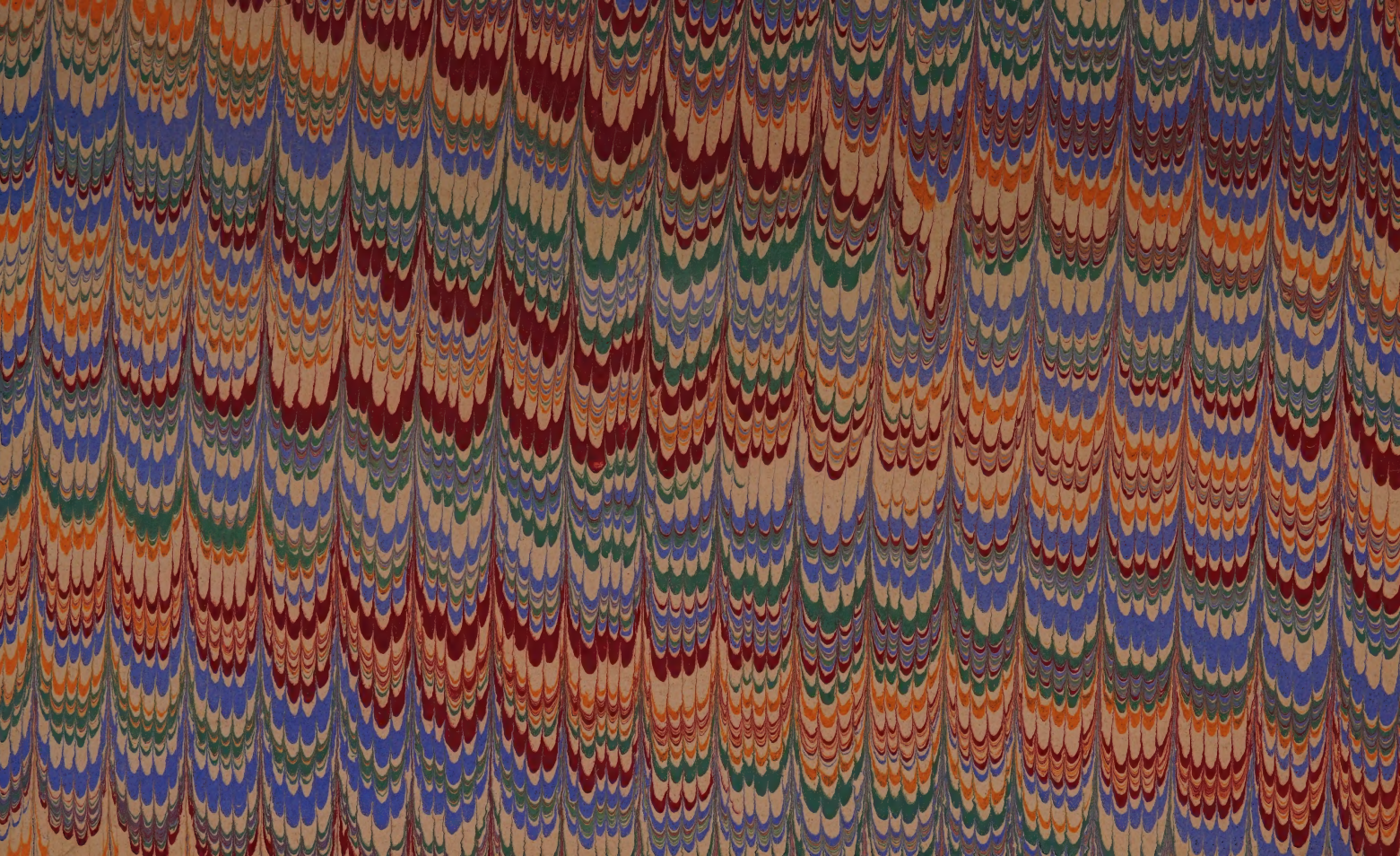

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CATALOGUE

OF

THE HIGHLY IMPORTANT COLLECTION

OF

MODERN PICTURES

FORMED BY

CHARLES WARING, ESQ.,

Deceased, late of Grosvenor Square:

L.47336

WHICH

Will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, APRIL 28, 1888,

AT ONE O'CLOCK PRECISELY.

May be viewed Three Days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

CONDITIONS OF SALE.

I. THE highest bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1s.; above Five pounds, 5s.; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the pound, or more, in part of payment, or the whole of the Purchase-Money, *if required;* in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

On SATURDAY, APRIL 28, 1888,

AT ONE O'CLOCK PRECISELY.

The following are Sold by Order of the Executors of CHARLES WARING, Esq., deceased.

PICTURES.

K. MARSHALL.

1 FARMYARD
14½ *in.* by 12 *in.*

A. H. TOURRIER, 1867.

2 THE DISPATCH
15½ *in.* by 23½ *in.*

J. S. NOBLE, 1879.

3 THE SENTINEL'S COMPANION
19½ *in.* by 24 *in.*

E. NICOL, A.R.A., 1877.

4 'No Rent'
10½ *in.* by 7½ *in.*

J. PHILLIP, R.A., 1865.

5 ROSINA, a prima donna in the character
23½ *in.* by 19 *in.*

J. PHILLIP, R.A.

6 HEAD OF A LADY
23 *in.* by 19½ *in.*

A. ELMORE, R.A.

7 RELIGIOUS CONTROVERSY
46 *in.* by 71 *in.*
Exhibited at the Jubilee Exhibition, Manchester, 1887

A. ELMORE, R.A., 1863.

8 Reflections
20½ *in.* by 16 *in.*

CROME.

9 A Woody Landscape, with a peasant on a rustic bridge
17½ *in.* by 13 *in.*

G. STUBBS, R.A.

10 Fox Hounds
48 *in.* by 40 *in.*

RUIPEREZ, 1863.

11 Card-players
13 *in.* by 10½ *in.*

W. ROELOFS.

12 A Landscape, with sheep
21½ *in.* by 17½ *in.*

P. MARILHAT.

13 An Eastern Landscape
12 *in.* by 16 *in.*

MADOU, 1871.

14 The Politicians
18 *in.* by 24½ *in.*

K. GIRARDET.

15 A River Scene, with figures and animals
9 *in.* by 15½ *in.*

GABRIEL.

16 A Farm Scene, with peasants and animals
28 *in.* by 42 *in.*

J. TISSOT, 1871.

17 Les Adieux
39 *in.* by 24 *in.*

J. WOPFNER.

18 The Pursuit
44 *in.* by 70 *in.*

H. W. MESDAG, 1873.

19 DUTCH BOATS IN A CALM
35 *in.* by 70½ *in.*

A. FORTUNY.

20 LA ESPADA
23 *in.* by 19 *in.*

J. ISRAELS.

21 THE DUTCH NURSE
21 *in.* by 35 *in.*

M. DE MUNKACSY.

22 CHRIST BEFORE PILATE
35 *in.* by 51 *in.*
The original study for the large picture

M. DE MUNKACSY.

23 PORTRAIT OF A LADY
24½ *in.* by 20½ *in.*

M. DE MUNKACSY.

24 FLOWERS AND STILL-LIFE
40 *in.* by 54 *in.*

M. DE MUNKACSY, 1881.

25 A LANDSCAPE
40 *in.* by 54 *in.*

C. TROYON.

26 THE FERRY
36 *in.* by 50 *in.*

C. TROYON.

27 MILKING-TIME
31 *in.* by 45 *in.*

C. TROYON.

28 HARROWING
31½ *in.* by 46 *in.*

C. TROYON.

29 THE WATERING-PLACE
24½ *in.* by 38 *in.*

FINIS.

London: Printed by Wm. Clowes & Sons, Limited, Stamford Street and Charing Cross.

THE LATE MR. C. WARING'S PICTURES.

THIS collection of twenty-nine examples will be sold by Messrs. Christie, Manson, and Woods, at 8, King Street, St. James's, on the 28th instant. Among them is a large proportion of works by artists of the first rank in Europe, including four by Troyon, the most admired among the Continental painters who succeeded Constable in representing Nature according to natural principles, guided, but not trammelled, by the laws of Art. With these will be sold a specimen of the brilliant Fortuny, the leader of the recent Franco-Spanish School; a landscape by Marilhat; a *genre* piece by Heer Josef Israëls, the Dutch painter, who is unrivalled in his line, and whose finer productions are in England, where their popularity has increased from year to year, and an excellent Ruiperez called "The Card-Players."

The English instances embrace excellent cabinet specimens by John Phillip; Alfred Elmore's "Religious Controversy," the most important of his designs; a Stubbs, in his best manner, representing "Foxhounds," of life-size, and painted to the life; and a landscape attributed to John Crome, whose fame was largely extended by recent exhibitions at the Royal Academy and at the Grosvenor Gallery. His masterpiece, "Mousehold Heath," is in the National Gallery. Even in France, where, notwithstanding the ardent acceptation of Constable and Bonington, admiration of English art is by no means excessive, Cromes are always highly valued, while in America for canvases bearing his name very high prices have been given. Among

Hungarian artists M. Mihaly Munkacsy is eminent; Mr. Waring's collection contained four of his achievements, including the smaller version of "Christ before Pilate," which, having drawn many thousands to see it at Pesth, in Munich, and at the Champs Elysées in Paris, was brought to London with much *éclat*. It was afterwards exhibited in Liverpool, Manchester, Edinburgh, Glasgow, &c. Three other Munkacsys are in Mr. Waring's collection, besides M. J. Tissot's "Les Adieux;" an important sea piece by the Dutch painter, Heer Mesdag, and specimens of MM. Madou, Tourrier, Roelofs, and Erskine Nicol, A.R.A., besides landscapes and figures by MM. P. Girardet, Gabriel, and Wopfner.

These and other pictures attested the liberal taste of the owner, who bought nothing but instances of unchallengeable genuineness. Several of these paintings have been engraved both here and abroad; for example, one or more of the Troyons, M. Munkacsy's "Christ before Pilate," and "Les Adieux" of M. Tissot.

Of Troyon it may be said that not only was he the most powerful and diversely endowed of those numerous French artists who admitted their obligations to Constable, the prophet of that realistic painting which contrasts with the art of his forerunners in England, but that he was happy in conveying impressions from nature of the noblest breadth, warmth, and simplicity, not always to be seen on the Suffolk artist's canvases. Troyon never sacrificed anything that is elegant, such as clearness of the half-tints and tones and purity of colour, to attempt what Constable could not attain by means of pigments and brushes. In this respect Constable, master of silvery tones and opalescent hues, persisted to the last in endeavouring to represent the scintillations of light on wet or otherwise shining leaves. By this means he, in an honest endeavour to make others enjoy a transient characteristic of nature, offended the critics, who were never tired of objecting to the "flittering" effects of the R.A.'s productions, and marred his own influence. Had Constable been as well grounded in art as Troyon was in the atelier of Riocreux, and had he in the first instance studied

nature in contact with men trained in the traditions of design, he would have controlled his desire to represent effects so transient as the "flittering" of leaves while wet after showers or loaded with dew. It is not forbidden to attempt such elements merely because they are transient, but because painting cannot adequately represent them. The critics rightly objected to Constable's experiments, but they erred in failing to see how fresh and powerful other portions of his pictures are. The French followers of Constable avoided his errors, and attained to style—that noble element of fine design. At the head of these masters stands Troyon.

Not one of the French realistic landscape-painters excelled Troyon in his noble sense of breadth, and simplicity in tone and colour, qualities which above all others in landscape-painting constitute style. His art is admirably discussed by the author of "Contemporary French Painters" in relation to masters of his time. "He had," says this critic, "a more poetical mind than any other artist of the same class, and the poetry of the fields has never been more feelingly interpreted than by him. In the 'Oxen going to Work,' we have a page of rustic description as good as anything in literature—of fresh and misty morning air, of rough, illimitable land, of mighty oxen marching slowly to their toil! Who that has seen these creatures work can be indifferent to the steadfast grandeur of their nature? they have no petulance, no hurry, no nervous excitability; but they still bear the yoke upon their necks, and the thongs about their horns, and push forward without flinching from sunrise till dusk." The picture referred to is in the Museum at Bordeaux, and reckoned among the masterpieces of Troyon; eighteen years ago the authorities of that city gave 40,000 francs for it. Great works of Troyon have fetched higher prices. At the Johnston sale in New York in 1876, "Landscape and Cattle," which measured 28 by 42 inches, was sold for 9,700 dollars (£1,225); in February last "A Herd of Cattle, with Sheep," from the Albert Spencer Collection in the same city, for more than £5,000, and other instances, in proportion, were disposed of for considerable sums, including "A Heavy Shower" for 16,500 francs (£660). "The Ford" was, in 1873, sold at the Hôtel Drouot with the pictures of M. Laurent Richard's gallery for £2,480; "A

"Shepherd and his Flock" for £1,668; "Cows—Sunset" for £1,082, and at another sale in Paris, 1874, the "Plaine de la Tonque" realized £1,840. Nor, for many years past, have the pictures of Troyon failed to obtain large prices in London. His masterpiece is "Les Bœufs allant au Labour; Effet du Matin," comprising figures of half-lifesize, now in the Luxembourg. It was bought by the French Government, and placed in that treasure-house of art to be the admired of all visitors, who appreciate it equally with Mdlle. Rosa Bonheur's "Labourage Nivernais; le sombrage," and the "Vallé d'Optevoz" of Daubigny, a trio of noble landscapes and examples of style.

From these considerations we pass to the man, who was born at Sèvres, August 25, 1810, and began life as a porcelain-painter in the Government factory there, where his father was employed in a similar capacity. Troyon was well advanced in his studies when, in 1825, Constable sent "The Hay Wain" to the Louvre, and, in 1826, "The White Horse" to Lille. These pieces had the greatest influence on French landscape-painting of that time and later; there is no doubt that they became Troyon's models. Notwithstanding the wishes of his family, he determined to be an artist proper, and proceeding to Paris, became a pupil of Riocreux, under whom he worked for some years. After this period he travelled much in his native country, and, at a somewhat later date, saw a great deal of Dutch landscape. In 1833 he, for the first time, sent to the Salon pictures; they were "La Fête de Sèvres," "La Maison Colas à Sèvres," and "Coin du Parc de St. Cloud," all marked by the influence of Constable, which Troyon received directly from specimens imported into France, as well as indirectly from the fashion then prevailing in Paris to study the art of the English painter. If Constable taught the French a great deal of Nature they needed to know, the French, on the other hand, did service by increasing the admiration of Constable's countrymen for their own master's pictures. Troyon received medals of honour in 1838, 1840, 1846 (First Class Medal), 1848 (a *rappel*), and 1855. His "View in Brittany" established his reputation when it was at the Salon in 1841; his fame grew by means of "Going to Market," "Evening in the Meadows,"

"A Shepherd and his Flock," "The Return of the Flock," and "The Departure for the Market," 1859. He did not obtain much public recognition in this country until Thomas Creswick, R.A., sent "Landing Fish" to the Art Treasures Exhibition at Manchester in 1857. In 1862 the International Exhibition, by means of the above-named "Les Bœufs allant au Labour," which was borrowed from the Luxembourg by the French Government, increased the reputation of the master on this side of the Channel. M. Gambart had already made Troyon's art known to English connoisseurs by giving prominent places at the charming little French Gallery in Pall Mall to some of his capital instances; this was at the very beginning of that exhibition in 1854, and continued year by year for a long period. He was made a Knight of the Legion of Honour in 1849. Many of his productions have been engraved by Laroche and others. The latter portion of his life was wrecked by great suffering, due, in the first instance, to the failure of his sight consequent on his long-continued labours, and, after this, to partial insanity. He died on the 21st of February, 1865.

Parting from the man we shall describe Troyson's pictures in this collection. They are:—

1. "Cattle, Sheep, and Goat." One of his richest and finest cabinet examples, glowing with sunlight, and remarkable for breadth and keeping, inspired by a noble sense of colour and chiaroscuro. The herd, attended by an old woman, has been pacing along a road in the vaporous sunlight Troyon loved to paint; their movements are deliberate, and they are accompanied by a few sheep. In order to drink three of the cows have strayed across the grassy margin of the road sloping to a river. They are in no hurry even to drink, or cease drinking. The remaining three cows prepare to follow the strayers, but this intention is too much for the zealous dog, who assails a cow, who lowers her horns to defend herself. In front, a white cow looks lazily forward at something about which she has not made up her mind. The third cow is about to aid her comrade against the dog. A goat looks on. The atmosphere is charged with vapour enough to reduce the tones and the sharpness of the shadows. Signed "C. Troyon."

2. This, it is believed, is the specimen called "The Ferry,"

which, being then in the Salon at Brussels, was draped with black in token of mourning for the death of the artist, then just announced. It occupied a place of honour, being in a compartment of its own. It represents a summer afternoon of delightful softness and glow, and its front gives a view of the gravelly bank crossing the vista of a calm river illuminated by the declining orb of day, whose reflection extends in a track prolonged from our eyes to the farther shore, which is half in shadow. The gleam is lost in vapours of great delicacy, and the water is of pearly grey and silver. The vapours themselves are insufficient to soften the outlines of the clouds or materially mitigate the splendour of the sun. In the foreground a ferry-boat has landed a herd of cows, a woman, and a cart with a linen hood. The driver of the cart prepares to lead his horse ashore, and the semi-transparent hood hides from us part of the lustre on the water, which nevertheless is distinguishable through the linen. Signed "C. Troyon."

3. This picture is called "Horses Harrowing," and, in one of the broadest and soberest of Troyon's schemes of colouring and richest arrangements of tone, shows a farmer in a blue blouse following a harrow over a clay field, where it is dragged by a pair of gaunt horses, who seem to be conversing, as, nose to nose, they jog on. Behind, a man ploughs with oxen. In the distance is a river. The colours of the air, of the men's dresses, and of the clouds above the dark brown field, and the manner in which the white and the brown horses serve as the highest and darkest elements in the coloration, are fine characteristics of the master's art. Signed "C. Troyon."

4. This landscape is named "Cattle," because it represents three cows walking in a road and followed by a woman, who trudges in the true French manner. The effect is that of warm daylight, softened by a little vapour. Its softness justified that fusion of tints into perfect harmonies of tone and chiaroscuro which no one more successfully achieved than Troyon. The art of the painter may be studied in the relationship of the cows, each to the others, and their attendant, the mass of foliage on our left, the soft lowering grey sky, its spaces of snowy and silvery clouds, and the shadows of the parapet on our right. Signed "C. Troyon."

The "Spanish Bull Fight" of Mariano Fortuny represents a brilliant genius whose pictures are rare in England, the greater number of them having been absorbed by the connoisseurs of Spain, especially at Barcelona, where he was born in 1838; in Italy, where he passed much of his life; and in Paris, where his splendid *technique* evoked a *furore* of admiration nearly equal to that which attended the efforts of Regnault, another master upon whom, as upon Fortuny, the gods bestowed an early death. Fortuny was educated in the Academy at Barcelona, from which, having won its *Prix de Rome*, he, in 1858, went to the Eternal City, where he studied all sorts of old masters and modern types, and gained such skill in sketching that he was recalled home and placed on the staff of General Prim, then commanding an expedition into Morocco. In that country he was commissioned to paint costumes, combats, buildings, and even the deaths of the Spanish invaders and their antagonists. In this capacity he was present at the Battle of Tetuan, and, by order of his native city, painted a large picture of it, which, however, he threw up because his employers became impatient for its completion and meddled with his art. In 1866 he was in Paris, and made so deep an impression on the students of the day that an entire school of young artists began to work in his mode. Later he went to Madrid, and from thence to Rome, where he settled, and, surrounding himself with magnificent *bric-à-brac*, inhabited a superb studio, which became the resort of half the art-lovers of the time and place, and where he reigned supreme. Commissions innumerable were pressed upon him; half the artists affected his company, studied his methods, imitated his efforts, and adopted his tastes. He, with constantly increasing renown, repeated his visits to Paris, Madrid, Morocco, and Granada. At the Alhambra he found materials of the greatest brilliancy and such choice qualities as his genius delighted in. In 1872 he returned to Rome, but leaving that city for a time to recover his health, much injured by malaria, he took a villa at Portici, which is near the sea, and he seemed much better while sojourning there. In November, 1874, he returned to Rome, but having imprudently exposed himself by working out of doors, his disease recurred with such intensity that he died on the 21st of the month, and was buried with an attendance almost as honourable

as that of a public funeral. Among his finest works are "A Spanish Marriage," "The Serpent Charmer," "A Fencing Lesson," "The Tribunal of a Cadi," "The Amateur of Engravings," "The Marocain Fantasia," and "The Prayer," for which—it is in water-colour—Baron A. de Rothschild gave 16,000 francs. The picture before us represents a bull-fighter in an amphitheatre, while the bull he has vanquished lies dead behind him. He stands up before the president of the Festa, and hails that dignitary. The red cloth which betrayed the bull and the fatal rapier are in the victor's left hand; his dark dress is decked with ribbons, and a broad rose-coloured sash is about his waist. The sides of the building, filled, tier above tier, with gaily-clad spectators, are decked with showy carpets and shawls, which glitter in the sunlight, or sink into the cloud-shadows as the wind drives them across the sky. Signed "Fortuny."

It was the occasional custom of the Scottish Velazquez, John Phillip, R.A., to paint vigorous half-length figures of sumptuous ladies, brilliant of expression and animated in attitude. Among these is:—

1. "A Lady," a prima donna in the character of "Rosina," holding out a letter, while she flirts a fan before her face, which is radiant in its *espièglerie*. Her dress is black with white sleeves. Signed "J. P." in a monogram. Exhibited at the Academy in 1865; again as No. 1,306 at the International Exhibition, and thirdly, as No. clxxxvii. of the collection of Phillip's works formed at Kensington in 1873. John Phillip was, as we learn from the biography by his executor, Mr. T. O. Barlow, R.A., born at Skene Square, Aberdeen, April 19th, 1817, and died at South Villa, Campden Hill, February 27th, 1867. He was apprenticed to a house-painter in Aberdeen, where he ground colours and copied a portrait of William Wallace from a sign-board on the opposite side of the street. Major Pryse Gordon, a local amateur, gave Phillip encouragement, and, when little more than a boy, the R.A. to be concealed himself on board a brig trading to London, when the skipper set him to work at painting the ship's figurehead. Arriving in London, he was for two days made to "whip" ballast out of the hold; on the third

day he got a respite and started for the Academy Exhibition, which he reached at six o'clock in the morning; he remained till, as he said, he "was swept out with the sawdust in the evening." In 1836 Lord Panmure sent Phillip to London as a pupil of Mr. T. M. Joy; in 1837 he was admitted a Student of the Royal Academy; in 1839 he exhibited two pictures; in the next season he returned home, where he continued for several years, and painted many portraits. In 1846 he travelled to the British metropolis, and settled there. In 1851 he went to Spain; shortly afterwards, through Landseer's introduction, he had a commission from the Queen. From this time he repeatedly visited the Peninsula, becoming worthy of the title his admirers bestowed upon him as "Don Philip of Spain." Among his best pictures are "The Letter-Writer of Seville," "The Prison Window," "The Dying Contrabandista," "The Marriage of the Princess Royal," "A Chat round the Brasero," and "La Gloria."

2. "A Portrait of a Lady" is a vigorous example of John Phillip's art. Luminous, solid, and rich, it shows the maiden at life-size with her hair loose about her shoulders; her face is turned towards us with a smile; her blue dress is gathered close to the bare throat of the wearer.

"An Interior, a Child in a Cradle," is a characteristic picture by Heer Josef Israëls, the well-known Dutch painter of pathetic, tragic, and domestic subjects. It is a fisherman's cottage, where a wicker cradle, standing in the centre of the earthen floor, and half in shadow, half in full light, contains a plump infant fast asleep, with a piece of the sheet in its mouth. The care of the mother has spread her shawl over the cradle-head. The mother sits on a bench with her back to the window; her fingers are busily knitting, while her heart is directed to the child. Signed "Josef Israëls."

This artist was born at Amsterdam in 1824, where he studied under Kruseman; at Paris he worked under Picot. It is his custom to illuminate, so to say, the sombre interiors of fishermen's cottages, and the humble incidents of the inmates' laborious lives, with traits of domestic affection and family devotion. His Rembrandtish effects lack nothing of pathos. Among his

tragedies is that which represents a peasant, wan, woe-stricken, and wasted, shaken by famine and sorrow, dragging to its grave the corpse of his wife in a cart roughly covered with a black pall. Wearily he tugs between the shafts; the road is sandy, its ruts are deep, and the cart is heavy and heavily laden.

M. Mihaly (Michael) Munkacsy's most popular work is represented on a smaller scale by "Christ before Pilate," of which the finished picture of life-size figures created a prodigious sensation when it was exhibited in Vienna, Paris, and London. It has since been reproduced in a large plate. We have the Hall of Judgment with its white walls, and Pilate, seated on a daïs under a canopy, is bareheaded and close-cropped in the soldierly Roman mode, and a stalwart, somewhat heavy figure, draped in a white toga and tunic. His brawny arms issue from beneath the former garment, while in both hands he holds his *pugillares*, or tablets. He is listening to, and weighing, or pretending to weigh, the appeals of the fierce Jewish advocate, who shouts accusations against Christ. The Saviour is standing in the middle of the scene, and, as if the painter meant to attest His innocence, dressed in white, bareheaded, and patient of attitude and look. A group of counsellors, stern, narrow-minded, and sceptical old men, sit near Pilate, and have already condemned the Accused. Behind Christ an excited witness of the lower orders bawls forth his evidence with his mouth open and his lean arms violently extended. A Roman soldier, his ponderous spear —it is the *pilum* of the legionaries—carried on a level, is conspicuous in the foreground. Signed "M. Munkacsy." This artist was born at Munkacs, in Hungary, in 1846, became a pupil of Herr Ludwig Knaus of Düsseldorf, and has exhibited largely in Vienna, Paris, Berlin, and elsewhere. His finest work is "The Last Hours of a Condemned Murderer." He has many other professional distinctions, including a Salon Medal of 1870, a Medal of the Second Class, 1874, and a Medal of Honour in 1878; in 1877 he was made a Knight of the Legion of Honour; an Officer of the same body in 1878.

By M. Munkacsy is a large group of "Flowers" in a blue jar, with near them a bronze vase and a Japanese fan. The whole is on a table covered with a red cloth.

M. Munkacsy produced the large "Landscape," where the full moon rises in a calm summer evening over a meadow extending in front of a fringe of trees, whose gloomy foliage contrasts with the golden lustre of the satellite's disc; a line of poplars is on our left behind them, and in the distance a village is discernible. In the atmosphere, flushed with purplish light, some belated crows continue their homeward flight. In the front is part of a turbulent, earth-stained stream. Signed "M. Munkacsy, 1881."

"A Portrait of a Lady" is one of the most animated of the smaller productions of Munkacsy, and shows a half-length, life-size figure in a green dress, seated, with both hands joined in her lap, and near a table and a vase of flowers; her fair hair distinguishes her smiling face, and the work is made attractive by the rich whiteness of the kerchief covering her bust. Signed "Munkacsy."

Prosper Marilhat, who painted the "Oriental Landscape" before us, was born at Vertaizon in 1810, became a pupil of Roqueplan in Paris, and early developing a taste for Oriental subjects—then first made attractive by the journey of Horace Vernet to Algiers in 1833, and the magnificent triumphs of Decamps—distinguished himself in that line, becoming a truer Orientalist than any of his forerunners. Théophile Gautier wrote of Marilhat that he must have had Saracen blood in his veins, because he studied Cairene and Algerian incidents, customs, landscapes, and atmospheres, and Arab expressions, with indomitable zeal and enchanting success. Among his masterpieces are "A Souvenir of the Banks of the Nile," "An Egyptian City by Twilight," "A Syrian Café," and "A Village near Rosetta." Marilhat, whose life was clouded because he did not obtain full recognition at the Salon, died, after a period of great depression, in 1847. This picture, an admirable illustration of his art, represents the tomb of an Arab saint, one of innumerable similar relics which are found in Northern Africa, Arabia, and Syria. In the distance is a city, probably Algiers, with many domes and minarets, and partly enclosed by cliffs that are rosy in the sunlight and open to the sea; the time is morning, and the early sun illuminates the water. Such tombs are generally placed,

like this one, near a spring, and a few trees are planted to shade the building, as well as the fountain which maintains their verdure perpetually. The graceful head of a palm bends over the edifice, the dome of which has long since fallen in; a great oak and other trees (in their dignity and massiveness the taste of the painter is apparent) are grouped about the building. On the margin of the spring is a parapet of stone, where a woman dressed in black caresses her red-capped baby. Near her is a man in a burnoose. On the platform before the tomb is an Arab traveller, armed with a long lance, and mounted on a camel; he lingers in the sunlight, while two other men sit on the ground gossiping, and one of them smokes a *chibouque*. The charm of this picture is mainly due to the simplicity of its materials, the massiveness of its composition, and the aptitude of its design. A rich, yet vigorous and delicate coloration imparts to it something like the beauty of an enamel, and is apparent in the tints of the white walls of the tomb, here in rosy sunlight, there in cooler shadow, wealthy in reflections from the blue sky, the tawny earth, and the foliage. The clearness of the shadows throughout, and the serenity and glow of the air of the picture, are not the least potent of its beauties. Signed "P. Marilhat."

Senhor Luiz Ruiperez, one of the pupils of M. Meissonier, was, about forty-five years ago, born in Murcia. His "Card-Players," now before us, shows two gentlemen, dressed respectively in long coats of saffron and citron, seated at a table, which stands in a room brightly lit from our right. The elder player, who has just laid down a court card, awaits his antagonist's retort, and watches him closely. The other, looking half-abstractedly into space, as if recalling the course of the game, hesitates to draw forth a card. A third gentleman, standing near the delaying player, gives advice to him. This example is distinguished among the works of the artist by the genuineness and vivacity of its expressions and attitudes, softness and breadth, and sober yet rich coloration. On panel. Signed, "L. Ruiperez, 1863." It was No. 1858 at Leeds in 1868. It first appeared at the French Gallery in 1864.

The "Reflections," or "Lady at her Toilette," of the late Alfred W. Elmore, R.A., shows, at nearly life-size, the three-

quarters-length figure of a young lady seated before her dressing-glass, and near a window. A gleam of happy fancy has caused her to turn from the mirror and clasp her hands on the back of the chair, while her mind's eye searches a vista of charming circumstances. She wears an opera-cloak of rose-coloured satin over a white gown. Signed "A. E.," and dated "1863." The painter was born at Clonakilty, Cork, Ireland, in 1815. He exhibited (for the first time) at the Academy, in 1834, a "Subject from an Old Play;" worked in Paris, and elsewhere on the Continent, including two years in Rome. He made a considerable impression by "Rienzi in the Forum," which was at Trafalgar Square in 1844. He was elected an A.R.A. in the next year, and in 1847 produced his repeatedly-engraved "Invention of the Stocking Loom." In 1857 he was elected a Royal Academician. He died in 1881. Among his best pictures are, "Marie Antoinette in the Temple," "Charles V. at Yuste," "Louis XIII. and Louis XIV.," and "A Religious Controversy in the Time of Louis XIV.," which is to be sold on the present occasion. "Charles V. at Yuste" was sold in 1883 for £1,417, and is now at Holloway College.

"A Religious Controversy in the Time of Louis XIV." is one of the best, as well as one of the largest of Elmore's works. It was at the Academy in 1849, with, by way of descriptive motto, the following passage: "The king had declared his intention to employ only good Christians in public situations," meaning Roman Catholics, and the most tempting encouragement was held out to such as should set a public example by abjuring their Protestant tenets. Accordingly, it was not uncommon for an intending convert of rank to invite some leading Protestant clergyman to meet some leading Catholic at his house, there to debate respecting their differences, to satisfy the mind of their host which religion was preferable." In an ancient room we have a minister of Geneva engaged in an ardent dispute with a Franciscan friar, while, sitting at the head of a long and large table a red-robed cardinal is placed in a sort of state, the dignity of which is belied by the agitation of his air and countenance. He restrains his emotions, while the friar leans over the table with a book of comments on the Scripture in one hand, and, with an impatient finger, taps a sentence in the text, as if

he intended thus to demolish his adversary. The friar is dictatorial, and yet nervous, as if anticipating the appeal of his opponent to the Bible lying on the knee of the latter, and to which he has recourse for authority he will not accord to the comment. He turns the leaves of the greater volume, while looking scornfully at the rubricated page of the smaller book. Between the cardinal and the friar is their host, the "intending convert of rank," thoughtfully watching the men of religion. Two soft-eyed nuns are near the door of the room, and possess ears for one part only of the question at issue. A group of maids, wives, a young mother, and a buxom widow are on our right; they seem less diffident than the nuns, and plainly incline to the text rather than its gloss. Among these the matron leans sideways in her seat, and attends to the whisper of her little son standing at her knee. In the middle of the larger female group is a handsome and grave gentleman. This picture is distinguished by solid painting, deftness of touch, and an able disposition of the light, shade, and colours. Signed, "A. Elmore, 1849." It was No. 795 at Manchester in 1887.

By Mr. T. F. Marshall is the upright "Farm-Yard Scene," where, in a bright wintry effect of sunlight, distinguished by a clear white and azure sky, which is seen between the bare branches of the trees, a girl in a blue petticoat and a red jacket attends the feeding of two calves. A black dog squats near and watches the repast. On our right is a straw-roofed shed.

By M. (? Paul J. Constantine) Gabriel is the long "Landscape and Cattle," which shows a farmhouse in Picardy or Normandy standing in a green meadow, its high roof roughly thatched with old rushes, and a brick chimney peering above the ridge. Greyish mists soften the distance, where trees and pale white clouds appear. In the foreground a boy attends a black and white cow. Quite in front two cows are close to a stream. Signed with the artist's name, and (?) exhibited at the Academy in 1875.

An upright "Landscape," with a figure on a bridge crossing a brook, bears the name of John Crome the Elder. It is a

woodland scene. A close shaw of oaks and beeches is traversed by a stream which is crossed near the front on our left by a wooden bridge, where a boy is loitering; in the middle, a vista shows a sunlit meadow, dashed with sunlight and shadows. One of Crome's favourite Norfolk oaks, its lower branches being dead, rears its graceful form near the front; its upper foliage has been slightly touched by autumn. Near its base one of the artist's large-leaved lofty plants, every leaf and branch dextrously and crisply painted, is to be remarked and admired for its elegance and excellent draughtmanship. Painted on a panel, and in perfect condition.

"A Military Despatch" owes its existence to the skill and tact of Mr. Alfred Holst Tourrier. The picture was No. 219 at the Academy in 1867, and shows a cavalry officer of the seventeenth century, wearing a breastplate, long, loose riding boots, and a large sword, writing a despatch on the head of a drum. In the background a trooper waits to carry the missive. Signed, "A. H. T., '67."

Mr. Erskine Nicol, A.R.A., is represented here by a small picture illustrating the indisposition of Irish tenantry to pay rent. It is called "Considering—No Rent!" An Irish land-agent is meditating legal measures against a recalcitrant or fraudulent tenant; his pen is between his tightly-set teeth and closely-pressed lips; both hands are thrust deeply in his empty breeches pocket. Signed, "E. Nicol, 1877."

"Landscape and Sheep," by M. W. Roelofs, a Dutch painter of considerable distinction, often represented in the French Gallery, gives us a rural scene where two oaks stand in a meadow in sunny and calm weather, while some sheep graze close by, and a man waits, staff in hand, in the shadow of the further tree, which falls upon a newly-mowed field. Painted on a panel, and signed, "W. Roelofs."

Heer Hendrik Willem Mesdag's Dutch and Belgian coast scenes, with fishing craft at anchor in shallow water, while the sky is bright and the long waves roll in slowly to the shore, are

thoroughly well represented by "Shipping," which comprises all these elements, and is one of the best of the kind. It is signed "H. W. Mesdag, 1873." The artist, born at Groningen, became a pupil of Mr. Alma Tadema, has almost entirely confined himself to subjects of this nature, and often found at the mouth of the Scheldt, and on or near the beach at Scheveningen ample materials for his skill. He obtained a medal of the Third Class in the Salon of 1870; a *rappel* in 1878.

George Stubbs, A.R.A., whose "Dogs (Fox-hounds)" is before us, was born August 24th, 1724, at Liverpool, where his father was a well-to-do currier; when only eight years old he practised anatomy as well as painting with great zeal, and, in 1766, published a capital work on "The Anatomy of the Horse," amply illustrated with plates drawn and etched by himself after his own dissections. Sir Edwin Landseer greatly admired and often used this book. Stubbs became a pupil of Hamlet Winstanley, at Knowsley, Prescot. Later, he worked at Leeds, Wigan, York, and Hull. In 1761 he contributed to the gallery of the Society of Arts, when the second exhibition formed in this country was held, and continued to exhibit with this society and at the Royal Academy until 1806, the year of his death. In 1754 he went to Rome, where he met James Barry. Returning home he settled in London; he joined the Society of Artists as a member, and in 1773 became President of that body. In 1780 he was chosen an A.R.A., and in the following year an R.A., but, as he declined to comply with the rule demanding a diploma work from each member of the higher grade, remained in the lower position. He lived at 24, Somerset Street, Portman Square, during forty-three years, and died there July 10th, 1806. He was buried in Marylebone Church. Many of his pictures were on enamel, a method which he practised at the instigation of R. Cosway. He engraved and etched with remarkable power. He received what were then very large prices. Some of his enamels are of large dimensions, such as 3 ft. 6 in. by 2 ft. 6 in. His first commission in London was for a "War Horse," and from Sir Joshua Reynolds. He painted for the Duke of Richmond, at Goodwood; for Lord Grosvenor, at Eaton Hall; for the Marquis of Rockingham, at Wentworth-Woodhouse. His

masterpiece is at Wentworth-Woodhouse, the life-size, whole-length portrait of "Whistle-jacket," a famous racehorse. It is, although unfinished, the chief ornament of one of the most magnificent chambers in Europe, named after the picture, the "Whistlejacket Drawing-Room." The fox-hounds are in a kennel. One of them is couched across the front; one sits on his haunches; the third has turned aside, and barks as if to call attention. The fourth dog reclines on the ground and looks over his shoulder. It is painted with a firm, emphatic, carefully directed touch, in a searching manner, finely modelled and drawn, designed with knowledge, and true to the life.

By Herr Josef Wopfner, of Munich, is the large picture called "The Pursuit," and showing a rough country boat afloat on a lake during a brisk wind, propelled by two men and a young woman; a third man stands up at the stern; at the bow is a gendarme with a musket. They are in pursuit of another boat in the distance. Signed "Josef Wopfner, München, 1887."

M. Paul Girardet painted "A River Scene," which represents a calm space of water, a farmyard and trees on our right, the time being just before warm evening twilight.

M. Jean Baptiste Madou's picture of "The Politicians" gives us the interior of a roadside inn, where some travellers are waiting; an old man listens with indignation to the discourse of his neighbour, who points to a newspaper; two other men are listening. Signed "Madou, 1871." The artist was born at Brussels in 1796, was a pupil of François and the Brussels Academy, and, producing many examples like that before us, became one of the most distinguished *genre* painters of his time. He worked much in oil and water-colours; he engraved on stone a large number of landscapes, views of Brussels, and designs of his own to illustrate the life of Napoleon I. He was a member of the Academies of Brussels and Antwerp, a Knight of the Legion of Honour, and a frequent contributor to the Salon, where his works were much prized, and where he obtained, in 1855, a Medal of the Second Class. He died in 1877.

Mr. John Sargeant Noble produced "The Sentinel's Companion," where a bloodhound is waiting at the side of a bench near a carabine and a cavalier's morion. Signed, "G. S. Noble, 1879," and exhibited as No. 994 at the Academy of 1879.

"Les Adieux" of M. James Tissot is well known by a print which had a large acceptance in this country. It shows a young woman, who seems to be a milliner's apprentice of somewhat inferior birth and training, standing at the garden-gate of a "villa." With one hand nervously touching her neckband, she surrenders the other hand to the earnest grasp of a young man of better type than her own, who leans on the iron gate which is between the lovers, and utters his "farewells." She seems less moved than he. Her dress is of white dimity, under a black silk mantle; a black straw hat trimmed with yellow ribbons is on her head; on her hands are black lace mittens. Beside the group chestnut trees are dropping their leaves; near the gentleman the face of his horse is conspicuous; overhead is a dark grey sky. Signed, "J. J. Tissot, London, 1871."

F. G. S.

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